And as for Heinrich Knote, He Is the Real Tristan, and New York Has at Least Heard a Great Performance of Wagner Love Drama-Dr. Muck's Departure.

So much has been written about the "Pastoral" and seventh symphonics of Beethoven, which Mr. Damrosch is to interpret at his Beethoven concert in Carnegie Hall this afternoon, that the study of the great composer's methods which has been going on in these columns may be temporarily laid aside and general public taste once again gratified by some consideration of the doings and sayings of those whom that public regards as far more important than Beethoven.

Imprimis, a Vienna newspaper has gravely given vent to the information that Gustav Mahler was offered the neat sum of \$120,000 a year to be the director of the Metropolitan Opera House and refused it. The same newspaper did not explain how it was that he became a party to the four cornered arrangement of direction, the great Gatti-Casazza-Dippel-Toscanini-Mahler quartet, in which the salary allotted to him is quoted at \$25,000 a season.

It is always instructive to read European newspapers on American affairs. It gives us the much needed opportunity to see ourselves as others see us-with their eyes shut. If one of the returning singers were to assert that the new managers of the Metropolitan Opera House would be paid a million a year for their services, this flamboyant fable would be gravely disseminated through Europe as another evidence of the gross and vulgar wealth of the Americans,

It would not occur to a European newspaper man to sit down with pencil and paper and calculate how much money could be taken in at the Metropolitan box office in the course of a season of twenty weeks and set that over against the staggering cost of conducting opera when directors were to receive a million and respectable German singers \$90,000 a season.

But after all even such a calculation would not convince a European journalist that the story was false, for what are millions to us? Do we not all reek with malodorous lucre? Are we not a nation of tradesmen? Are not our foremost financiers merely opulent malefactors? Suppose then that at the end of the season the balance sheet showed half a million? Would there be weeping and wailing and gnashing of teeth? Not at all. Mr. Morgan or Mr. Vanderbilt would dash off a check for the amount, more German singers would be engaged at twelve times their usual salaries and the brave work of making propaganda for German art would continue, while Mr. Caruso and Mr. Morgan paid the freight.

It is most instructive to study the logic of the European intellect when it is engaged in its favorite amusement, that of demonstrating that the American is the product of a distinctly inferior order of the dust of the earth. In one sentence it writes us down a nation of moneymaking merchants and in the next charges us with business methods fit only for the ravings of an asylum.

For the amusement of the Viennese newspapers, which will, of course, not believe the plein facts, let it be here recorded that Mr Mahler up to the present time has not refused either the exclusive direction of the Metropolitan Opera House nor \$120,000 for the sufficient reason that neither has been offered to him. Mr. Mahler is not going to be the manager of the Metropolitan next season; this is indeed true, but it is not because too much money was offered to him

The inference to be drawn from the statement of the Vienna newspaper is that Mr. Mahler refused the princely sum because its acceptance would have required some sacrifice of his artistic standards. And yet at this writing Mr. Mahler seems to be tolerably well satisfied with the conditions surrounding his performances at the Metropolitan-much better satisfied, indeed, than many who pay for the precious privilege of attending them.

Doubtless the Viennese observer of American barbarism might find a deeper conviction of our benighted condition in the indisputable fact that the artistic cataclysm which separated Mr. Mahler from the Imperial Opera in the Austrian capital and brought him to this city has not been measured here by the yardstick of European pride. The coming of the new interpreter of German operas was awaited with interest and received with pleasure, but there was no public excitement.

The stock market was not affected. This comment is made because it would naturally be expected of us in Europe. It would be quite useless to remark in passing that we do not grow excited over the arrival of new interpreters from Europe, for the sufficient reason that we have already heard many of the best Europe has ever known, and we are fully informed that the present generation of operatio impersonators is distinctly inferior to that which enlightened us. Pretty much the same thing is the state of affairs in respect of

conductors Mr. Mahler came and the flowing tides of the experienced bay bore him with equanimity. He conducted "Tristan und Isolde, and he did it beautifully. It was a refined, polished, intellectual interpretation, more like Seidl's in its continence than many others which we have had, but lacking the flaming passion of the other conductor, who taught us our first "Tristan" lessons. The disclosure of the delicate details of the score by Mahler was masterly, but we have sighed for something more overmastering than "these wrought riddles of the night and day."

Naturally this will be interpreted by Vienna to mean that Mr. Mahler is too scholarly for the American barbarians. If such a comment is made we shall be delighted to leave the office of answering it to one Carl Muck, who may possibly make some claims himself to the possession of musical scholarship and appreciation in the money grubbing metropolis of the sordid Western nation. Meanwhile certain facts are indisputable. The Wagner drama is to-day less popular than it has been for some years, and that too despite the arrival from Vienna of the great conductor. Thus it is all the more astonishing that Mr. Mahler has refused \$120,000 to be the

whole direction next season. But for the further information of the pasual Vienna journalist let us hasten to declare that the comparatively smaller popularity of the Wagner drama at the present moment is in no way due to Mr. Mahler. It is principally due to the patent fact that the interest of the public is entirely centred upon beautiful vocal interpretation and that its hero is Mr. Caruso. The most interesting singers, the most magnetio personalities, are found in the works of the French and Italian schools. Even at the Manhattan Opera House, where "Pelléas et Mélisande" has focussed public consideration on an opera rather than on its interpreters, the personalities and art of Mary Garden, Dufranne and Perier are

potent elements in the creation of general nterest. At the Metropolitan it is no secret that beside the distinguished tenor already named Miss Farrar has a strong personal following, and other singers attract hearers by the sheer beauty of their voices and their style. It is the particular triumph of Mme.

and influential personality. In so far as

the general mass of operagoers is concerned

she has made more of a stir than the emi-

nent conductor. Nevertheless we learn

from a Munich newspaper that the real

hero of the passing hour is Heinrich Knote.

According to him Mr. Mahler said he had

never before heard such a beautiful voice

as that of the Munich tenor. This will be

amiable Slezak, who was recently a princi-

Mr. Knote also informed the Munich

had heard "Tristan und Isolde" beautifully

sung. Yes, at last we have outlived the

the first performance in America of Wag-

ner's mighty love drama. Now indeed we

shall be able to dismiss from our minds the

performance of December 1, 1888, Who

were these pigmies that they should be re-

called in these days of giants from Munich

Jaolde, Lilli Lehmann: Brangaene, Mar-

rianne Brandt; Tristan, Albert Niemann;

Kurvenal, Adolf Robinson; King Mark, Emil

Fischer: Melot, Rudolf von Milde; Shepherd,

Seaman, Max Alvary. Conductor, Anton

Seidl. On November 27, 1895, "Tristan und

Isolde" was sung at the Metropolitan with

this cast, which was heard afterward sev-

eral times: Isolde, Lillian Nordica; Bran-

gaene, Marie Brema; Tristan, Jean de Reszke;

Kurrengl, Kaschmann; King Mark, Edouard

Lilli Lehmann also sang with the De

Reszkes and Brema in this drama. The

truth is that we had some tolerable instruc-

tion in the alphabet of the work. It gave us

a good foundation on which to rear the

higher culture brought to us in the current

season. If we had not had these prepara-

tory studies we should not have been quali-

fied to accept at their true value the artistic

offices of Mr. Knote and Mr. Mahler. But

we are grateful indeed that at last we have

heard the true "Tristan und Isolde." Now

indeed we realize that these earlier per-

As the fruitful years go one by one into

the golden chambers of memory we shall

come to a clear, a luminous comprehension

of the elemental truth that Niemann, Vogl.

Alvary, Gudchus and all that procession

of vocal monarchs whose crowns did sear

our eyeballs were sorry spectres, poor

their praises or the courage to do it them-

selves. For they were not interviewed

when they went back to Europe, nor did

Anton Seidl or Walter Damrosch had

Has no one thought to tell Caruso that he

and a few silly critics (who are right only

when they praise the incomparable Mr.

ME). Let us, then, finish this passing

smile at the "all-sufficient, self-sufficient,

insufficient" operatic deity with one word

sorry. As Pope puts it in his "Odyssey":

His voice, that listening still they seemed to hear,

the Boston Symphony Orchestra in Car-

public of this city by qualities of the finest

be a musician of the most profound scholar-

ship but also of the widest and most pol-

ished taste. His veneration for the classics

of to-day. He has directed with superb

skill compositions by the old masters and

the progressists of the current time. He

has demonstrated in every instance his

He has proved that an orchestra can be

splendidly conducted without excitable

gesticulation, but with repose and dignity.

He has shown too that there were resources

in the Boston Symphony Orchestra not

previously disclosed. The tonal beauty of

the playing of the organization has not

diminished under his guidance, but it has

gained in brilliancy and sonority. The

orchestra was never before at such a high

pitch of excellence as that at which he

It is a loss to music in this country to

have him go away. But the German Em-

peror, it seems, is unwilling to do without

him any longer. For this we surely cannot

blame his imperial Majesty. If this writer

were an Emperor and had a conductor,

like Dr. Muck he would keep him at home

no matter how anxious Boston might be

Dr. Muck's successor, Max Fiedler, will

undoubtedly have an uncomfortable begin-

ning, for although he made a distinctly

favorable impression when he conducted

the Philharmonic Society on December 15

and 16, 1905, the public can hardly be ex-

pected to recall it now. THE SUN at the time

noted with satisfaction that Mr. Fiedler was

not disposed to display himself as the

author of new and important readings

but that at the same time his conducting

was lacking in neither spirit nor individ-

uality. It was infused with a strong and

communicative temperament. He deliv-

ered himself of the "Meistersinger" pre-

lude with much glory, making the whole

composition luminous and vital. He di-

rected the "Don Juan" of Richard Strauss

with authority and with enthusiasm. He

led the players also in a performance of

Beethoven's fifth symphony, and this is

"He showed complete respect for the

purpose of the composer. His tempo in

the first movement was a mere trifle quicker

than that used by many other conductors,

vet it had much to commend it, especially

in the potent message of the working out.

"The slow movement Mr. Fiedler read

exquisitely and his nice sense of tonal

balance, manifested throughout the after-

noon, made the generally buried bass varia-

tion come out beautifully. The trio of the

scherzo was given with uncommon vigor

and the finale was read most brilliantly.

Altogether it was a fine interpretation of

the great symphony, and the audience was

"From the point of view of the orchestra

Mr. Fiedler is a most satisfactory conduc-

tor. He is very demonstrative and his

beat is pantomimic in its variety of ges-

ture. Perhaps some of this conveys more

to the public eye than is necessary for the

correct guidance of the musicians, but on

the other hand the care with which every

entrance and nuance was indicated must

have given the players a comforting sense

of security, and certainly prevented any

possibility of their forgetting anything

It is hardly likely that Mr. Fiedler will

be as captivating to the public eye as Dr.

Muck, for after all the appearance of a

imparted to them at the rehearsals."

quick to discern its value.

what THE SUN said about it:

to borrow him for a year or two.

right to the title of interpreter.

leaves it.

With yesterday afternoon's concert of

He ceased; but left so pleasing on their ear

uttered pæans about their voices.

formances were not the real thing at all.

de Reszke, Conductor, Anton Seidl.

pal tenor in Vienna.

and Vienna?

NOTES OF MUSIC EVENTS. Berta Morena that she has succeeded in putting new life into certain Wagner dramas by the projection through them of a strong

from Boston.

The announcements for the last week of the eason at the Manhattan Opera House, beginning to-morrow night, are as follows: Monday, "La Travista." with Mme. Tetrazzini; Wednesday, Lucia di Lammermoov," Mme, Tetrazzini, Mr Zenatello and Mr. Sammarco; Friday, "Andrea Chenier," Mme. Campanini, Mme. de Cisneros, Mr Bassi, Mr. Sammarco; Saturday afternoon, "Louise, with the regular cast; Saturday night, a mixed programme, including acts of "Traviata," "Faust." and other works. Mary Garden will undertake to sing in the garden scene of "Faust."

W. J. HENDERSON.

gratifying news to many including the At the Metropolitan Opera House the programme for the week is this: Monday, "Mignon," with the same cast as heretofore; Wednesday, "Faust," Miss Farrar, Mr. Caruso and Mr. Plancon; Thurs-"Fidelio," Mme. Morena, Mr. Burrian and newspaper that at last poor old New York Mr. Van Rooy; Friday, "Il Trovatore," with the cast heard before in the current season; Saturday afternoon, "Mignon": Saturday night, "Tannhäuser," with the cast heard at previous performprofound impression made upon us by ances. On Tuesday night the "gala" performance n honor of Mr. Conried will take place. There will be a concert, after which acts from several operas and the whole of "Pagliacci" will be perfor All the principal singers in the company will appear, and the opportunity for a bargain sale will be one of the greatest on record.

The Philharmonic Society will indulge in two extra concerts on Friday afternoon and Saturday night at Carnegie Hall. The programme will consist of three Tschalkowsky works, the "Roméo et Juliette" fantasy overture, the plano concerto in B flat minor and the "Pathetic" symphony The planist will be Teresa Carreno. Otto Kemlitz; Stegreman, Emil Saenger;

The next concert of the Volpe Symphony Orchestra-will take place on Thursday evening at Carnegie Hall. The soloist will be Rudolph Ganz, planist.

At to-day's fourth concert of the Beethoven Cycle, which the New York Symphony Society will give at Carnegie Hall at 3 o'clock, under the direcion of Mr. Walter Damrosch, Mme. Jomelli, so prano, will be heard in Clarchen's songs from Beethoven's "Egmont"-"Die Trommel gerhuret" and "Freudvoil und leidvoil." The symphonies which the orchestra will perform to-day are the sixth ("Pastoral") and the seventh. The fifth concert of the cycle, next Sunday afternoon (March 29), will illustrate Beethoven's life as a composer between the years 1812 and 1815. The soloists will be Claude Cunningham, barytone; Alexander laslavsky, violin, and Henry Bramsen, 'cello.

The second recital of the chronological series of onata recitais by Mr. and Mrs. David Mannes takes place at the Stuyvesant Theatre this evening at 8:30 o'clock. The programme follows: Beethoven, sonata in G major, op. 96: Schumann, sonata in A minor, op. 105, and Grieg, sonata in G major,

The German Liederkranz will give a concert on April 2 to celebrate the centenary of Goethe's

Marcella Sembrieh, Ignaz Paderewski and Timothee Adamowski will appear together at Carnegie Hall on Saturday afternoon, May 2, in a concert for the benefit of the Legal Ald Society. Mme. Sembrich will sing five songs by Paderewski, who will play the accompaniments.

friendless shades without a poet to sing The last of the series of Symphony Concerts for Young People under the direction of Mr. Frank Damrosch will be given in Carnegie Hall on Saturday afternoon, next at 2:30 o'clock. The programme will be devoted to English, Irish, they ever chant in sonorous phrase how Scotch and American folksong and will show the influence of such song on symphonic music. The orchestral numbers will be the overture, "Rule Britannia," McKensie; movement from Irish Symphony, Charles V. Stanford; selections from has a voice too? Alas, no, only the public suite from "Henry VIII.," Saint-Saëns; movement from "New World Symphony," Dvorák, Josef Hofmann, who will be the soloist on this occasion, will play the sonata in E flat major, Op. 31, Beethoven; rondo capriccioso, Medelssohn; valse in E minor and berceuse, Chopin; Marche Hongroise, Schubert for poor Caruso. He sings to the general Hofmann. The folksongs will be sung by Mrs. joy and when he is through every one is Edith Chapman Goold.

An evening of Harriet Ware's songs and compositions will be given at the Plaza Hotel on Saturday evening. April 4, in which Miss Ware will be assisted by David Bispham, Mary Hissem de Moss, John Barnes Wells and Hans Kronoid. A committee of ladies has taken charge of this tribute to the young American composer, the appreciation of negie Hall terminated so far as New York whom is growing among the musical public. Miss is concerned the activities of Karl Muck. Ware's works were among those chosen for per-He has endeared himself to the musical rmance at the in 1906, when the like honor was limited to the kind. Not only has he shown himself to pieces of Liza Lehman, Chaminade and Clara Schuman. Her latest published song, "The Cross," is gaining wide popularity.

CANVAS GLOVES AND MITTENS. is equalled by his enthusiasm for the writers Some Eight Million Pairs Made Last Year in This Country.

For an infant industry the manufacture of canvas gloves and mittens appears to be doing very well. It is as yet scarcely fifteen years old and it did not fairly get into its stride until about five years ago, but there were turned out in this country last year such goods to the number all told of 80,000,000 pairs.

Who started the first canvas glove and mitten factory appears to be a moot question. It is probable that the first pair and this most likely a pair of mittens, was made by some farmer's wife for her husband's use, and that as their utility mmended them other farmers' wives made the same sort of mittens or gloves for their husbands until their use became more or less common in a neighborhood or district, and then somebody began making

Now there are canvas glove and mitten factories scattered throughout the United States. There is one Eastern concern in the business that has fourteen factories in various States east of the Mississippi River, noluding one in this State, and canvas gloves and mittens are worn all over the ountry, and they are now exported to various foreign countries.

Canvas gloves and mittens are made for romen as well as for men, and they are produced in great variety, in various styles, and of course in various sizes and in canvas of various thicknesses and in colors white, gray, brown and striped, and some have attached to them leather palm pads and thumb pieces and some have attached woollen wristlets, and there are woven canvas mittens that are woollen lined. Canvas gloves and mittens are made in two hundred or more varieties.

They are worn by iron handlers, who erhaps buy those faced with leather or ise with them separate leather palm pieces They are worn by 'motormen and cab drivers and automobile drivers and truckmen, and by farmers and gardeners, and y laborers, by men engaged in various inds of work, and in homes they are used

in tending the furnace. Canvas gloves and mittens sell at prices ranging from 10 cents to 25 cents a pair, with a few styles running up to 35 cents. Those without leather trimmings can be washed, but they are more likely to be worn till they are thrown away. The rail-road engineer, for instance, who fancied road engineer, for instance, who fancied canvas gloves might buy canvas gauntlete by the dozen pairs at a cost of 25 cents a pair and put on a freeh pair every week; the laborer at one work or another might buy a pair of canvas gloves for 10 cents and

wear them till they are worn out. CONDUCTOR PAYS FARE When He's a B. R. T. Man Riding in Man-

hattan or the Reverse. He looked like a conductor off duty as he swung aboard the Manhattan street car, especially because he had the regulation black band over the plate on his cap that says to the informed, "I'm .not working just now." He jammed in with the others

on the back platform. Eventually the conductor of the car came back, looked at the other man's uniform and put out his hand for a fare The newcomer hesitated, but there was no relenting on the part of the working conductor. So he dug down and paid his

conductor. So he nickel for the ride. "I always make them B. R. T. fellows when they ride on my car," he said to man who showed surprise. "When one man who showed surprise. "When they get us over in Brooklyn there's nothing doing with a free ride, so I say turn about's fair play."

conductor has something to do with his popularity. But it is pretty safe to indulge in the hope that the sound musician-

ship and enthusiasm of the new conductor CARUSO NOT TO SING AT COVENT will win for him the esteem of the local GARDEN THIS SUMMER. public, which dearly loves the orchestra

> Winklemann Has a Triumph in Vienna -Plans for the Paris Opera-Puccini's Popularity-American Singers Abroad -New Musical Works and Projects.

Enrico Caruso is not to sing at Covent Garden in London this summer, and the syndicate in control of the opera house has endeavored to compensate for his absence by strengthening the forces on the distaff side. Mme. Melba has not withdrawn from her contract, all reports. to the contrary notwithstanding, but will share the colorature roles with Mme. Tetraz-

Emmy Destinn returns and so does Ellen Gulbranson, who will sing in the Wagner repertoire. Maria Gay is to repeat her Carmen, while among the other singers will be Bonci, Zenatello, Knote, Cornelius, McCormack, Sammarco, Van Rooy and the American Whitehill.

There will, as usual, be two cycles of the Ring to be conducted by Hans Richter. The Italian repertoire will be in the hands of Campanini and Panizza, who has for several seasons acted as his assistant. The season will this year continue for only thirteen weeks.

Hans Winklemann returned to the stage at the recent performance of "Tannhäuser" given at the Imperial Opera House in Vienna to commemorate the twenty-fifth anniversary of the death of the composert The loyal Viennese welcomed the return of the sixty-five-year-old favorite so warmly that the performance was converted into a celebration for him. His carriage was dragged home by the enthusiastic populace.

Weingartner is making many changes in the personnel of the Vienna opera. At least six new women singers have been engaged since January, and there are to be still more striking alterations in the company before the next season begins.

D'Albert's "Tiefland" has just been produced there with great success. It has now been heard in most of the important German speaking cities, and has in every case met with great success. In Berlin it achieved in very short time more than fifty performances.

A continuation of "Carmen" called "Carmencita" has just been accepted by Angelo Neumann for production at the Landes Theatre in Prague. In this work, in which Carmen is shown as a comic old woman. Don José and Escamillo dispute as to the paternity of her daughter, who is the heroine. The music as well as the text parodies the opera of Bizet. Siegfried Wagner's "Sterngebot" has lately been sung in Prague with some success.

The approaching opera festival at Cologne will differ in one important detail from similar occasions in Germany. "Tristan und Isolde." "Die Meistersinger" and "Figaro's Hochzeit" will be sung in German and Verdi's "Otello" in Italian. Then the entire company will come from the Théâtre de la Monnaie in Brussels to perform "Le Chemineau," by Xavier Leroux, and "Pelléas et Mélisande," by Debussy. Fritz Stein-bach will conduct the Wagner operas, while the others will fall to Otto Lohse

An interesting music festival of another kind is to be held in Darmstadt in May. The concerts on the three days will be de voted exclusively to chamber music. The first concert will be dedicated to Beethoven. ovelties will later be performed. Felix Weingartner and Max Reger, who

have promised to direct the rehearsals of nave promised to direct the renearsals of their works, will be represented among the composers. It is hoped to make the festivals of annual occurrence. Johanna Osborn is the latest American si ger in Germany to appear as Mme. Butterfly. She created the rôle at Leipzig.

Her predecessors were Geraldine Farrar at Berlin and Margaret Lemon at Mayence. Mme. Osborn, who is now in only the second year of her stage career, has to take part this year in the German per-formances at Covent Garden, Holland there is a strong sympathy

with the operas of Wagner. There are no German companies there, however, and the entire force of the opera house at Barmfeld will consequently migrate to Amsterdam next month to sing "Lohengrin," "Die Meistersinger," "Tristan und Isolde" and Meistersinger,"

"The Merry Wives of Windsor" and "The Queen of Sheba" are the latest works to be produced in the Bohemian tongue by the Bohemian National Opera House at Prague. Another interesting linguistic experiment will be made in May at the Royal Opera House in Berlin. The Imperial Russian Opera House in St. Petersburg will send its singers to Berlin for a month. (Ten operas will be given, among them Tachaikowsky's will be given, among them Tschaikowsky's "Eugen Onegin" and "Pique Dame," and Rubinstein's "Der Daemon" and "Mazeppa." Simultaneously there will be a serie Russian performances at the Paris Opéra.
"Boris Godunow" will be the principal
work and Theodor Chaliapin is to have the leading role. He will also sing in "Ivan."

Another approaching novelty in Berlin Another approaching novelty in Berlings a revival of Taglion's ballet, "Sardana which was founded on Byron's poem. This is done at the special request of the Kaiser, who has ordered that the scenery shall be painted in accordance with the designs of specialists and be an accurate copy of Assyrian and Babylonian

architecture. May Kalna is the name of a young woman said to be from New York and who recently sang Donna Anna with success in Berlin. Who is she? Better known as Miss May Scheider, daughter of a former broker of this city who has just been engaged at the Stadt Theatre in Zurich.

She has been studying for four years with Giovanni Lamperti in Berlin. her trial appearances she sang Filina and Marguerite in "The Huguenots" and was immediately engaged as colorature soprano for three years.

Frieda Hempel has just sung Violetta at the Royal Opera House in Berlin with great success. Henri Marteau, who has succeeded Joseph Joachim at the Hochschule in Berlin, has formed a quartet in conjunction with the celebrated 'cellist Hugo

Francis Maclennan, the American tenor who sang last year here with Henry W. Savage's company in "Madame Butterfly." has just sung his first Wagner rôle at the It was Tannhauser. Berlin Opera House. leinrich Boetel, the tenor famous for his high Cs, recently celebrated his fiftieth birthday in Hamburg. Mark Kellerman of Cin-cinnati has just been engaged as one of the baseos at the Royal Opera in Berlin.

Ernest Van Dyck now confines himself practically to but one role of the former répertoire he possessed. This is Loge in 'Das Rheingold." This prelude to the trilogy was recently performed for the first time at the little theatre in Monte Carlo

and met with great success. Maurice Renaud has recently been singing there Scarpia in "Tosca." Giuseppe Anselmi, who is said to be equally excellent as Caparadosi or Almaviva, recently closed his engagement at Monte Carlo to sing in Oporto. He was conditionally under contract with the Metropolitan Opera House last season, but the contract was not ratified

after the engagement of Signor Bonci. Massenet's "Thérèse," which failed in Berlin, was sung in Monte Carlo, and a new ballet, "Espada," composed especially for the Monaco theatre, met with success on its first hearing. Luella Totten, who under the name of

Louis von Heinrich has been playing pro-grammes of her own music that include oncertos, symphonies and overtures, is aid to be an American. New works contemplated for the Paris Opera, under its new managers, are "Fervaal," by Vincent d'Indy, first sung at the Opera Comique six years ago; "Gwendoline," by Chabrier, which had its first perform-ance at the same place and in which Mary

Garden is to sing the title rôle "Namouna,"
by Edouard Lalo; "Bacchus," by Massenet;
"Le Miracle," by Georges Hues; "Iseyl,"
by Gabriel Pierne; "Le Foret," by Savard;
"La Fête chez Thérèse," by Ryenaldo
Hahn; "La Roussalka," by Lambert, and
"La Fête Galante," by Salvayre.
Gabriel Faure is now working on an ope. a,
"Pénélore." which is also to go to the

Penelope," which is also to go to the opera. "Rheingold" and "Götterdäm-Opéra. merung" will be sung next winter, with the entire trilogy to follow in revival next

ear. Salvatore Marchesi, husband Tamous teacher, who died recently in Paris, came to this country in his youth to sing at the Astor Place Opera House. This was during the season of 1848-49, and he ap-peared a single time in "Ernani." He did not make much of an impression, which was explained by the fact that it was his debut.

When he resumed his profession later in

London it was as a concert singer. He married Mathilde Graumann, now a cele orated teacher, in 1852. She is now but continues to give lessons every day. It was Salvatore Marchesi who made the Italian version of "Lohengrin," "Tannhauser" and other operas.

The methods of some French music

teachers are illustrated by the experiences of a tenor. The present performer of in the current revival at the opera in Paris
is M. Muratore, who took his lessons in
singing from a teacher named Beladi.
He had no means to pay for his lessons,

so he gave his teacher a document say-ing that he owed him \$500 to be paid in nthly instalments as soon as he got an engagement. He also contracted take other instruction nor to sign any contract without the permission of his teacher. If he violated any clause of the contract he was to pay damages to the amount of

He did accept an engagement at the Opera Comique without consulting his teacher, who soon afterward died. Thereupon the widow sued for the amount due for the lessons and the penalty. She got the money for the instruction, but the Court refused to allow her the indemnity

Although Giulio Gatti-Casazza and Arturo Toscanini may bring their polyayllables and their hyphens to this country, La Scala will still be able to do something itself in that line. Their successors are Temistocle Pozzali and Pedro Serafini. Those gentlemen seem to be going some in the matter of names.

"Salome" did not come to a hearing at Naples without trouble. Many-churchmen signed a protest against the performance und not that the opera was immoral but that it was irreligious.

Giacomo Puccini dominates the operatio répertoire of his day. "Tosca" has been sung in fifty-three opera houses in Italy, in twelve in France, in eight each in Austria and Germany, three in Switzerland and three in Argentina. Twenty-four European cities have presented "Madama Butterfly." "La Bohème" has almost as many opera houses to its credit. "Manon" has been heard in thirty-nine opera houses in Italy. seven in France and two in Egypt. Bohème" has been sung in forty Bohème" has been sung in forty opera houses in Germany and Australia. These figures do not include the Russian repre-

sentations of these popular works. A plan is on foot to form a company of Italian singers which shall go annually to Germany and perform Italian works in the principal cities in order to make the artistic relations between the two countries stronger than they are at present. also part of the scheme to send every year to La Scala a company of German to perform new and classic German works. his will count as a part of the yearly season at La Scala, which is to be lengthened

BARBER SHOP BIRD SHOW. Bird That Sings on Its Back and Another That Gives Warning of Cats.

If the nature faker would find new material he has only to go over to a barber shop in Clark street, Brooklyn, and there he will learn something more wonderful than that a wolf can bite a stag to the heart. The proprietor and sole artist of that barber shop has a fancy for birds from South America. The birds are from two German naturalists, friends of the barber, who are collecting in the Amazon country. There are about fifteen birds there now.

Take Major, for instance. He is a little bird, white and black with a red head and neck, whose cage hangs in the window where it is sunny. Major likes to play kitten. All that the barber has to do to make Major happy is to open the cage door and put his finger inside. Major will hop off his perch and make for that finger with bill and

Major's way is like the kitten's. He will turn on his back and claw at the finger gleefully, then when his feathers are tickled up under his throat Major does the most surprising thing of all. He carols as he never carols at any other time.

Of course is is no trick to see a bird sing on his feet. But, heed this all nature fakers, Major sings at his best lying on his back, and he will continue to sing just as long as the barber's finger is ruffing the feathers on his Then when the play is over Major vill remain mute for the most part the rest of the day.

Over in the other window is a big orange and black bird who knows but one friend but who knows that friend under any circumstance. This friend is an elderly man who comes to the barber shop every ing with a piece of corn bread for

The appearance of this gentleman in the shop or on the street in front is always heralded by a sharp, ringing note from the bird, entirely different from any other note he utters. The bird ruffles his feathers at he utters. the throat, hops about on his perch in a nervous fashion and calls repeatedly with that single penetrating treble as long as his friend is in sight.

No matter what hour of the day it is, as long as there is any light in the sky man cannot pass the window of the barber shop either on foot or in a conveyance without being spotted by the bird, heralds his passing with every sign of joy. The man has tried passing the shop with his coat collar muffling his face, but the same cry of welcome came from the bird watcher at the window. In the evening when the lights in the barber shop are lighted and one within cannot well distingu faces of passersby this yellow and black Brazilian citizen never fails to spot his friend when he passes.

This same bird has a cat warning call which it has taught the barber's dog to understand. In summer when the window before the bird's cage is open and a prowling cat on the sidewalk outside, nearly flush with the window of the sunken shop, might take a chance jump at the cage this bird is on the alert. Whenever a cat comes in is on the alert. sight he lets out a peculiar string of sharp staccato notes and a terrier, which has learned the signal, makes a dash for the door. Affidavits to the truth of this fact door. can be found at any time at the desk of the George.

Until very recently the barber had a very rare bird in his collection. It was the anvil bird, which came from the far interior Amazon region. Its call gave it the name. When the bird reelly got into action the sound was identical with that of a hammer on steel. The bird would start with a few short raps in quick succession and then end its call with deep, full throated booms that seemed to be the ringing of a wagon tire struck with a sledge. Unfortunately Brooklyn climate did not agree with the anvil bird and he died.

Aside from these freaks of the bird family there are many other little strangers from the far south who keep up a constant coo-ing and warbling that makes conversation on the part of the barber, not only necessary but a positive desecration.

Picture Made by Lightning. From the London Standard.

A log of mahogany which has been sawn through at Belfast was found to contain right through a very clearly defined "photo-graph" of a small deer and a larger animal he "photograph" was probably trans ted by lightning during a storm and the

mitted by lightning during a storm and the pictures must have been taken a long time ago, as the tree, being four feet in diameter, is an exceedingly old one. Every plank on the log right through

COINS AND STAMPS.

H. R. C., Painesville, Ohio What is the value of a gold twenty-five cent piece dated 1856 in perfect condition and a three dollar gold piece dated 1875 in good condition. The gold quarter should be worth \$1.50. The hree dollar piece dated 1875 is the rarest of been struck. A specimen is rarely offered for sale, and therefore it is difficult to estimate its value. The last put up at auction was at the Wilson sale of last year, when four proof gold coins of 1875-85, 83, 82.50 and \$1-were sold as one lot

W. H. M., Woodbury, Conn.-The paper notes issued by the United Colonies at Philadelphia are quoted by dealers at twenty-five cents in good and fifty cents in fine condition, irrespective denomination. The only rare varieties of this series of notes are those which were printed at orktown and dated April 11, 1778. The fourpence hote issued by the Colony of Connecticut is sourcer and is catalogued at \$1 when in fine condition.

W. P. W., New York city,-There were a number of varieties of the 1794 half cent, none of which is very rare. Your specimen, judging by rubbing, should be worth from \$1 to \$2. No one knows how many eagle cents of 1856 were struck, but the num-ber has been variously estimated up to 15,000 pieces. Undoubtedly very many were coined, as was illu trated by the holdings of one collector, R. B. Leeds of Atlantic City, who had accumulated 109 speci mens up to the time of his death. When these were sold in 1906 the highest price, \$30, was brought by a specimen of the 1836 eagle cent struck in pure nickel and in proof condition. Another specimen of the same design, struck in pure copper, also in proof condition, was bought in for \$30.

G. W. P., California, Pa.—I enclose a blueprint of a coin which I think is rare. It is a half cent of 1844, and would be included among the proof coins struck from 1840 to 1848. Please tell me its value.

The rubbing is that of a half penny token of Canada, which is a common variety and does not command a premium. The coins to which you refer are United States half cents, in proof condition, which were struck from 1840 to 1849, all of which are very rare and held at high premiums.

M. E. T. Alfred, Me.—Can you send me catalogue of coin prices of old gold, sliver and copper coins, both American and foreign, and the dates required that have premiums? Apply to any dealer in old coins,

M. J. C., New York city.—Does a silver half dollar dated 1835 bear a premium? Dealers quote the 1835 half dollar at 75 cents in good and 90 cents in fine condition.

J. S. B., Long Island City.—Is there a premium in large copper pennies of 1830 and 1841? Dealers sell the 1830 cent at 10 cents in good and \$1.50 in uncirculated condition, and that of 1841 at five cents and \$1 respectively.

C. O. H., Flatbush.—What is the value of \$2.50 pld pieces of 1852 and 1903; also \$5 gold piece of 1857? There are four varieties of the 1852 quarter eagle New Orleans, Philadelphia, Dahlonega and Charlotte mintage. The scarcest are those struck at Dahlonega and the commonest the Philadelphia issue. One of the Charlotte pieces recently sold for \$5.50 and an uncirculated specimen of 1903 for \$2.80. There are five varieties of the 1857 half eagle. Fine specimens of the Charlotte and San Francisco mint brought respectively \$8.50 and \$7.50 at the Wilson sale in 1907.

J. O., Yonkers, N. Y.—I have a half penny 1882 in a perfect state which was in our before I was born. What is its value? It is not a rare date of the denomination. Dealers sell it at 20 cents when in good and 75 cents in fine

V. S., Cleveland, Ohlo-Kindly state the value of two half dollars dated 1813 and 1831. Dealers quote the former at 75 cents in good and \$1.10 in fine condition, and the latter at 75 cents in good and \$1 in fine condition.

M. S. B., New Haven, Conn.—Will you kindly tell the value of an American half cent dated 1828, also a three cent piece dated 1851? The half cent of 1828 with twelve stars is quoted at 30 cents in good and \$2 in uncirculated condition. and the one bearing thirteen stars at 20 and 60 cents. respectively. The three cent plece of 1851 is quoted at 15 cents in good and 65 cents in uncirculated con

D. B. B., Perth Amboy, N. J.-What is the value D. B. B., Perth Amboy, N. J.—What is the value of a large copper piece bearing a tortoise on one side and a Jackass on the other, with the words "I Pollow in the Footsteps of My Hiustrous Predecessor." Also a piece showing a boar and the lascription "My Third Heat," around the edge being "Perish Credit Perish (Commerce," dated 1834. On the other side is a bust of Jackson and the wording "My Experiment, My Currency, My Clorf," and around the edges "My Substitute for the United States Bank." I have also a brown 5 cens United States Bank." I have also a brown 5 cens United States bostage stamp with the head of Jefferson enclosed in a thin brass casē. Over the stamp tastif is a thin layer of mice and on the back of the case "Pat. Aug. 12, 1862. J. Gault." What is to value and history?

In copper the first piece is sold by dealers at 10

In copper the first piece is sold by dealers at 10 cents in good and 75 cents in fine condition. The at 10 cents for good and \$1' for uncirculated spect mens. In brass the same design is quoted at from \$2 to \$3. The stamp is a specimen of necessity money, which made its appearance in the carry part of the civil war, postage stamps doing duty as fractional currency in lieu of regular States metallic currency, which had been with drawn from circulation. A specimen of the 5 cent encased stamp of J. Gault brought \$2.50 at the Green

sale in 1906. H. H., New York city-Kindly inform me of the alue of a dime of 1886. It is quoted at 20 cents in fine and 40 cents when n proof condition.

J. J. F., Hoboken, N. J.—Is there a premium on the cent of 1902? Also the one of 1821, in fair condition, with large date, and a cent of 1840, in fine condition, with small date. Also Canadian penny of 1852. Dealers sell the 1821 and 1840 cents from five

for the latter. The others bear no premium. C W & Springfield, Vt -Send a rubbing of the coins you describe as having been the first issue! Massachusetts. The half cents of 1800 1800

ents to \$1 for the former and from five to 20 cents

and 1818 are quoted at from 25 cents in good connition to \$2 for an 1826 half cent in uncirculated condition, bearing twelve stars. C. H. M., Tennessee—What is the value of United lates half cents dated 1793, 1796 and 1840, all sharp

A half cent of 1840 of sharp impression sold for \$52.50 at the Stickney sale last year in Philadelphia. At the same sale one variety of 1793 half cent brought \$3,50 and another \$31. The 1796 half cen is the rarest of the denomination and a specimer brought \$300 at a recent Elder sale in this city This piece, however, was perfectly uncirculated with much of the original red remaining, and the price cannot be regarded as the standard for hall

K. N. B. , New Britain, Conn .- Dealers catalogne the 1798 cent at 25 cents in good and \$2 in fine con dition. The English penny of 1875 is of almost current issue and does not command a premium.

cents of the same date. In other than this con-

dition specimens would be very much less valuable

G. C. N., Hartford, Conn.—Kindly tell me the value of a coin dated 1785 and bearing the inscrip-tion "Carolus III. Del Gratia," on the other side being a crown resting on a cost of arms, which is surrounded by the words "Hispan Et Ind. R. M.

This is a Spanish one real piece, and is quoted at 25 cent s in good and 40 cents in fine condition.

E. I., D., Schenectady, N. Y.—I saw recently that a half cent of 1825 brought \$51. Is that the valuation of such an United States coin? I have one in my possession in excellent condition. The statement was wrong. There were 62,000 half cent pieces struck in 1825 and they are now quoted at 30 cents in good and \$1 in uncirculated condition. There are many varieties of the hall cent, however, which are worth \$51 and a great deal more.

J. D., South Butte, Mon.—Are 1904 dollars worth more than face value? The dollars of regular issue are worth but face alue. A number of proof sliver dollars were struck in that year, which are now valued at from \$5 up. The latter coins were struck for collectors from dies that had been highly polished before the pieces of blank sliver were placed in the coinage press, and are therefore easily distinguished from the coins issued for general circulation

T. B. B., Bridgeport, Conn.—Do half dollars of the following dates command a premium—1808 1811, 1812, 1818, 1818, 1818, 1812 to 1840 inclusive There are two kinds of 1854, the stars and date on one being much larger than on the other, the date capecially.

catalogue quotes the regular issues of the dates you list as follows, the first figure for good and the second for fine condition: 1808, .75. \$1.75; 1811, .75-\$1.10; 1812, .75-\$1.10; 1818, .75-\$1.10 1818, 1819, 1821, .75-\$1.10, while those up to 1840 are somewhat less. There is no distinction in the prior the large date.

M. E. L., New York city—I have a large United tiates copper cent of 1858. Has it any particular It is quoted at 5 cents in good and 75 cents in un circulated condition.

C. H., Brooklyn,-Your coins are a six centime iece of Napoleon III., a Hard Times token, and wo specimens of the tradesmen's tokens struck in York city during the civil war, known as the Lindenmueller and Knickerbocker currencie While all of these pieces are interesting, they are plentiful and do not command a premiu

PRIVATE COINS OF OREGON

GOLD PIECES THAT ARE KNOWN TO FEW COLLECTORS.

The Territory Itself Undertook to Issue Them but Lacked the Power and a

Company Was Formed for the Purpose -Errors in the Dies First Issued. The gold coins of Oregon first made their appearance in 1849, about the same time as did the interesting series of private gold pieces which were so generally used in

California.

That Oregon was in need of some sort of money is well illustrated by the currency in vogue around 1844, which passed from hand to hand in the shape of chips of flint rock left from the manufacture of Indian arrow heads. At this period Oregon comprised a rather indefinite region of vast dimensions, and it is said that these flint chips were shaped, with pieces of paper glued upon them, on which were written the amounts, the date and the signature of the person issuing them, and that this novel form of money passed current. Even today one of these pieces of the denomination of 35 cents is in existence. It is suggested that its use gave birth to the expression "plenty of rocks."

In 1845 the only medium of exchange consisted of native products, and a law was passed in Oregon making as a legal tender in payment of all demands in the Territory wheat, hides, tallow, beef, pork, butter, lard, peas, lumber or other articles of like nature where no special contract had been made between parties. The following year the Governor recommended in his annual message that in addition to gold and silver only wheat should be used as a legal tender, as gold and silver had become more plentiful in that section of the country.

Early in January, 1849, gold dust began to nd its way to Oregon ity. It nearly always contained a large percentage of black sand, and the need of a currency of a more definite value soon made itself manifest.

So a solution of the problem was sought by the establishment of a State mint, and a law was passed February 16, 1849, to provide for the weighing and assaying of gold and stamping the same. This act provided for an office similar to that of the State Assaver of California, established in 1850. and specified that gold should be purchased at \$16.50 an ounce of virgin purity, of twenty-four carats in fineness, and that the coi er should prepare this gold for stamping without the introduction of any alloy whatever. The pieces were to weigh five and ten pennyweight respectively, and the design was to represent the Roman figure "five" for the pieces of five pennyweight and the Roman figure "ten" on those of ten pennyweight, the reverse sides to bear the words "Oregon Territory" and the date of year of stamping around the face, with the arms of Oregon in the centre. There was even a clause to provide against any coins being struck by individuals or corporations within the jurisdiction of the Territory of Oregon.

The Territory, however, was exceeding its powers in this respect, as it was assuming prerogatives only possessed by the United States Government and individuals, for it was a most curious fact that the laws of the United States at this period and previously forbade States to strike coins, and yet there was not the slightest prohibition to individuals striking as n any coins as they desired.

The records bearing on this subject are believed all to have been destroyed when the State House at Salem was burned in 1855. It has been stated that the Territory mint was established and operated, this is questioned. Certainly no coin bearing the designs defined in the ne to light.

zed under the title of the Oregon Exchange Company. The company was composed of William K. Kilburne of Massachuestts. Theophilus Magruder of New York, James Taylor of Pennsylvania, George Aber-nethy (Provisional Governor) of New York, William H. Wilson of Massachusetts, William Rector of New York, James Gill Campbell Scotland and Noyes Smith of Albany,

The mint was located at Oregon City and Mr. Rector furnished the dies and stamps. In order to make the apparatus for coining the blacksmith employed to do the work. Thomas Powell, owing to the scarcity of iron, was compelled to use old wagon tires and any other scraps of metal available. Hamilton Campbell engraved the dies.

The first coin produced at this home made

mint was of the denomination of \$5, and its general workmanship well illustrated the difficulties of its manufacture. On the obverse of the coin in the centre of the field was a representation of a beaver. Around the border at the top were the initials "K. M. T. A. W. R. G. S." Directly beneath the beaver were the initials "T. O.," with beaver were the initials "T. O.," with the date, "1849," immediately below. The reverse design bore around the edge "Ore-gon Exchange Company," while in the field, in four lines, was inscribed "130G. Native Gold 5D." There were several errors on Gold. 5D." There were several errors on the part of the engraver in cutting the dies for this coin, as the "G." in the inscription really stood for "C." or Campbell, as each initial represented the name of a member of the company, and the "T" and "O" were misplaced, as they were intended to stand for "Oregon Territory."

The five dollar piece when assayed at the United States Mint fell somewhat short of its stamped weight, showing but 1271, grains, of a fineness of .878, and had a value intrinsically of \$4.82, but a couple of cents more if enough coins were presented for

more if enough coins were presented for remelting at one time to allow for the cost

of separating the silver.

It was struck with both plain and milled edge, and it is said that 6,000 five dollar pieces were struck at this mint. these, however, were melted up at the time and since, and as a result have become quite rare. A good specimen with plain edge brought \$85 at the Stickney sale last

The ten dollar piece, which was issued after that of the five dollar denomination was a much better piece of work, and the engraver corrected his mistakes, the in-scription below the beaver reading "O. "K. M. T. R. C. S.," those of "A" ("Abernethy") and "W" ("Wilson") for some reason being omitted. This coin was dated 1849 also, and on the reverse the inscription in the field read "10D. 20G. Native Gold Ten D." in four lines. The weight of this coin was ten pennyweights and twenty grains, or 260 grains, and it was invariably struck with a milled edge. According to

the records 2,850 were struck.

The rarity of the ten dollar piece exceeds that of the five, and there is no record of one having been offered for sale of recent years, but it is worth \$100 or more

The statement was made that the bers of the Oregon company met, pre-sumably some time in 1850, and decided that the dies for this coinage should be lestroyed, and a committee of three was appointed to throw them from a high rouse that stands below the falls at Oregon City into the Willamette River. This plan was not carried out, it would seem, for in cleaning the rubbish from a room in Oregon City later on after the dies were found as

sent to the Secretary of State. So far as known the dies have been used since to strike impressions to gold, but there are in existence severe specimens bearing the design in block un

It is not unlikely that still another spemen or variety of the ten dollar gold is in existence, as one description of the design of this denomination states that in a semicircle above the beaver are "seve Stars, representing the seven counties of Oregon." No such design has yet made its appearance, the only one known being that described above, with the six initials